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the necessity of giving up the workers at the end of their diploma course. The establishment of foreign scholarships in 1914 enabled the Director to select pupils of special subjects, and take them abroad for advanced study, and among those who benefited by this opportunity, was Leon W. Corson, a Pennsylvania student, directly interested in this ware, and particularly well acquainted with its former production in his own neighborhood. His study of the examples existing in Holland and Italy, was most satisfactory, and he returned to America to carry on the production and reproduction of this type. He was prevented by the failure of his health, and his death soon afterward cut short what promised to be a brilliant career. The School possesses good examples of his work, both completed and in process, and many renderings in color which he made from early historical examples, which he studied in the Italian museums and at the Cantagalli studios in Florence.

The collection of native pieces of this pottery at the Museum in Memorial Hall is undoubtedly the best in the world, and offers all the inspiration which can be locally obtained. Such scattered examples of this ware produced in other countries as may be found in various places in America, will serve their part in the revival and establishment of this pottery, but the real quickening power is in the design which the simple process and composition inspired for the over-lay of the two-colored clays, the ease of execution and the natural features in the manipulation of the medium, all tend to suggest various plays of thought and fancy, not offered by the more subtle and difficult forms of pottery making.

The early Pennsylvania settlers were practical folk, and the aim of their potters was to supply the actual needs of an unimaginative people, but those who undertake "to revive, carry on and develop" this ware now have a much greater altitude and a richer field of purpose and result.



CATALOGUES OF THE J. PIERPONT MORGAN COLLECTIONS

Mr. J. Pierpont Morgan has generously added to the Catalogues of his Father's collection of Chinese Porcelains and of Watches, which that great collector presented to the Museum Library several years ago, no less than seven more of these famous Catalogues, making seventeen splendid volumes in all, containing the records of nine departments of the Morgan collection.

The new volumes comprise the Catalogue of the Collection of Paintings at Princes Gate and Dover House, London, in three large folios, profusely illustrated, some of the plates being in color. The introduction is by Humphrey Ward.

There are four volumes of the Catalogue of a Collection of Drawings by the Old Masters formed by C. Fairfax Murray and purchased in its entirety by Mr. Morgan.

Four handsome volumes of the Catalogue of the famous Morgan Collection of Miniatures by C. G. Williamson contain a very complete history of this art, illustrated by numerous examples of the work of its most distinguished professors.

This is also true of the Catalogue of the Bronzes of the Renaissance which was written by Mr. Wilhelm Bode and is the last word by that authority on this important and interesting subject.

The Catalogue of Twenty Renaissance Tapestries by Seymour de Ricci is, equally with the two last, more than a mere chronicling of an individual collection, it is an authoritative work on the subject. One about which too little has been written with real scholarship.

The Catalogue of Old Plate is likewise the work of a recognized authority on the subject, having been prepared by E. Alfred Jones whose "Old Silver of American Churches" is one of the standard books on the silversmith's craft.

The last of these beautiful volumes is of greater interest to the student than to the layman, being the Catalogue of Cylinders and other Ancient Oriental Seals made by William Hayes Ward.

Besides being of great value to the student the majority of these volumes well merit the epithet sumptuous. They are all exceptionally well printed and "made," on the very finest papers with illustrations in the most modern and perfect processes, varied with the varying demands of the objects to be reproduced. A large portion of them are bound in full morocco, silk lined and tooled with appropriate and tasteful ornament, the work of the best bookbinders of today.

They are in every sense a monument to the liberality and fine taste of the greatest of American collectors and the Pennsylvania Museum is to be congratulated on being the recipient of Mr. Morgan's enlightened munificence.



RECENT BEQUESTS

During the summer the Museum has obtained by bequest:—

From Miss Mary K. Bent a portrait in oil signed and dated 1843 by Rembrandt Peale of a "Boy in a Red Jacket;" a horse, by Buenessen, of Royal Copenhagen Porcelain; a small collection of Chantilly lace and a number of books on art subjects.

An interesting collection of works of industrial art has been presented to us by Mrs. Albert P. Brubaker in memory of Frederick J. Kimball and Helen Kimball Grafflin.

Although Mrs. Kimball, by her second marriage to Mr. William H. Grafflin, became in later life a resident of Baltimore she and her first husband were prominent and loyal Philadelphians who resided at Red Gate, Germantown, and it was in fulfilment of Mrs. Grafflin's expressed wishes that Mrs. Brubaker, who inherited the contents of her house at Glencoe, Maryland, bestowed the following objects in the Pennsylvania Museum.

Chief among them is a valuable addition to our collection of Delft ware, most of the fine pieces of which, at present exhibited, being loans. A set of twelve plates of this ware are marked as the production of the well known "De Porceleynse Bijl, Porcelain Axe" factory; they are decorated with figure subjects, following